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ILLUSTRATED CATALOGUE

OF

ORIGINAL DRAWINGS AND SKETCHES

BY THE

OLD AND MODERN MASTERS

THE PRIVATE COLLECTION

OF

COLONEL S. HARRISON

OF KENT, ENGLAND

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE DATES HEREIN STATED

FOREWORD AND DESCRIPTIONS
BY MR. R. EDERHEIMER

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF
THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK
1914

LA 3094

MOLLER.
Village Kirmess.
Number Seventy-eight.

FOREWORD

THERE is nothing more fascinating to the lover of the arts than working through a collection of artist's studies, for aside from the pleasure inherent in every individual piece, he is bound to find a number of surprises and to make some discoveries which give ample reward for his efforts. This collection has offered a number of such surprises. The expected discoveries, however, were not to be mine, and for the reason that they had already been made and attested to by an excellent authority who had passed upon this collection before I had my opportunity of examination.

One of the greatest surprises was the finding of the exquisite study for the shepherd by Giulio Campagnola on the reverse of the Beccafumi drawing. It is hardly necessary to state that the reverse is many times more valuable than the design shown on the front. Another such surprise was the finding of the magnificent Moeller drawing, whose authenticity has already been well established and which I may safely describe as probably the finest specimen known of that highly-interesting artist, whose drawings are so very rare.

As I have only recently stated in another publication, the name of the artist to whom an old drawing has been ascribed should be only of secondary importance. Collectors should buy for the intrinsic artistic merit of the design, as the most famous name, combined with all documentary proof as to the pedigree, does not make a drawing valuable unless the artistic qualities can justify the author's name. On the other hand, drawings having artists' names of lesser importance, or of a period that does not interest us very much, may have artistic qualities which render them highly attractive to the connoisseur. Thus we find here amongst the work of such a period—the Italian work of the XVIIth century—some specimens of unusual beauty and importance. I need only mention the two exquisite Domenichino drawings and those by Pietro da Cortona.

It would lead too far to mention here every item worthy of special attention. As a whole the collection is considerably above the average of one which, without being devoted to any special school or period, covers the entire field,—old masters as well as modern artists. All collections naturally contain specimens which are not of the quality of the majority, but here there are relatively few representatives of a class far below the

good average standard, while there are quite a number of items that rank considerably above the average.

Of the older Masters, I would especially mention the Cellini, the one of the School of Raphael, the Tintorettos, the Ribera, the Rembrandt, the excellent Boucher and the Gainsboroughs; of the modern drawings, those by Corot, Jacque, Mauve and Millet, are especially fine, the magnificent cartoons by Sir Frederick Leighton deserving special attention.

The character of the entire collection interestingly illustrates the discerning taste of its owner. He certainly did not concentrate his search on famous names alone, although of course it was only natural that many of these should also find their way into his hands.

As alluded to before, a great number of the drawings by the Old Masters were submitted by the owner to a very high authority for expertizing. With these attributions I am generally in accord, and in those few cases where I felt inclined to suspect a different authorship, I have adopted the attributions of this authority rather than my own. With the exception of one case (the Lambert Doomer, previously attributed to Hobbema), no new names have been given by me. In that instance I felt justified to do so for the reason that I have recently seen a number of drawings by this artist to which the one here bears a striking resemblance, and also because the previous attribution was questioned in the conscientious catalogue of Colonel Harrison. In those few cases where I considered the suggested attribution not sufficiently substantiated by the characteristic qualities of the artists named, I have attributed the drawings to an "unknown author."

R. EDERHEIMER.

New York, January 15th, 1914.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for **all purchases at the sale.**

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping,** boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association, will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

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Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

First Session, Numbers 1 to 163, Inclusive

WEDNESDAY EVENING, MARCH 25th, AT 8.30 O'CLOCK

ITALIAN ARTISTS OF THE XVITH CENTURY

BANDINELLI, BACCIO, ATTRIBUTED TO.

1. THE CREATION. Interesting pencil drawing from the collection of G. C. Clark. 5¾ x 7½ inches.

BECCAFUMI, DOMENICO. 1484-1549.

2. SKETCHES OF TWO ANGELS. Sanguine drawings. On the upper part of the same sheet a pen study, undoubtedly by another hand, and in old hand writing: Date: 1533, Ferrara. On the reverse is another pen drawing which undoubtedly forms a study for the engraving, The Shepherd, by Giulio Campagnola. The identity of this fact has also been confirmed by Mr. A. M. Hind, as per note on the mount. Of the greatest interest and importance. From the collection of Count Von Fries, 1777-1827. 7¼ x 4¾ inches.

CELLINI, BENVENUTO. 1500-1570.

3. STUDIES OF HANDS AND DRAPERIES. Sanguine drawing. On the reverse are ornamental designs, and another piece of drapery. Signed in ink, B. Cellini. A drawing of the first importance, and especially remarkable is the one on the reverse. 6½ x 5½ inches.

DA CIGOLI, LUIGI CARDI. 1559-1613.

4. PERSEUS. A capital pen drawing, said to represent Perseus, in the catalogue of the previous owner. Signed in ink, Cigoli. 11 x 7½ inches.

CORREGGIO, ATTRIBUTED TO.

5. THE NATIVITY. A most interesting design in pen and sepia, most likely after the master's composition by a Dutch or German artist working in Italy, as the line-work seems to be much more of the Northern character than in the Italian style. A highly interesting drawing. 15 x 10¾ inches.

COCK, HIERONYMUS. 1510-1570. Flemish artist who worked in Italy.

6. THE ANNUNCIATION. A drawing showing the characteristic style of the artist, strongly influenced by his Italian surroundings. 11¾ x 10 inches.

DEGLI UBERTI, PAOLO, called FARINATO. 1524-1616.

7. MOTHER MOURNING A PLAGUE-STRICKEN CHILD. A most vigorous pen drawing. On the reverse is a portion of a letter dated 1603. 3¾ x 7¾ inches.

MAZZOUOLI, FRANCESCO, called PARMEGIANO. 1503-1540.

8. ST. CATHERINE. Sanguine drawing. From the collection of Philip Houlditch. 5¾ x 7½ inches.

ATTRIBUTED TO THE SAME MASTER.

9. ORNAMENTAL DESIGN, from the collection of Richardson and Houlditch. A vigorous drawing, which appears, however, to be of the school of Raphael. 3⅝ x 7½ inches.

ATTRIBUTED TO THE SAME MASTER.

10. ST. LUKE THE EVANGELIST, WITH AN ANGEL HOLDING AN INK STAND. Pencil and sepia drawing, with the signature Passignano, the signature apparently added by a later hand. Inasmuch as our attribution has been verified by a better authority, we give it here under the name of Parmegiano. On the reverse is a pair of hands in sanguine, exquisitely drawn and with the name in ink, Del Frato. 11¼ x 7 inches.

PAZZI, GIOVANNI BATTISTA. 1556-1627.

11. THE MARTYRDOM OF ST. GREGORY. A most vigorous and beautiful design, in ink and sepia. Signed, G. B. Pazzi. 12½ x 8½ inches.

REGILLO, CAV. GIOV. ANT. LIZZINIO, called IL PORDENONE. 1483-1540.

12. ST. JOHN THE EVANGELIST. Sanguine drawing on greenish paper, white high lights added. Signed in ink, Da man del Pordenon.

VANUCCI, PIETRO, called PERUGINO, ATTRIBUTED TO.

13. LARGE COMPOSITION, A ROMAN EMPEROR IS BEING OFFERED A CUP BY A GODDESS, INTO WHICH MERCURY, STANDING BEHIND HIM, IS DROPPING SOME HERB. Drawing in pen and bistre, with white high lights added. Interesting Italian XVIth century drawing, undoubtedly much later than Perugino. 15 x 21 inches.

SCHOOL OF RAPHAEL.

14. ORNAMENTAL FRIEZE SHOWING GODS, CENTAURS, AND CUPIDS. Attributed to Raphael, but undoubtedly by one of his pupils, Lucca Penni or Cav. d'Arpino. Interesting and decorative drawing in pen and wash, from the collection of Thomas Hudson. 6 x 17 inches.

SCHOOL OF RAPHAEL.

15. DIANA, WITH HER DOG AND THREE COMPANIONS GOING TO THE CHASE. A magnificent pen and wash drawing of the very highest quality. Undoubtedly the work of one of the very great Masters, if not by Raphael himself. 9¼ x 15 inches.

SCHOOL OF RAPHAEL. ATTRIBUTED TO GIOV. FRANCESCO PENNI, 1488-1528.

16. ROMAN SOLDIERS HIDING IN A WOODEN OX, ILLUSTRATING A SCENE FROM VIRGIL. A highly interesting pen and wash drawing. 6¼ x 8 inches.

ROMANO, GIULIO. 1498-1546.

17. STUDY FOR THE TAKING OF CARTHAGO BY SCIPIO. On the reverse is a design of a griffin. An interesting and characteristic pen drawing. 6¾ x 8¼ inches.

ROMANO, GIULIO, ATTRIBUTED TO.

18. A BATTLE ON A BRIDGE. Very interesting and large composition. The line work, however, does not show the freedom of originality, and suggests the work of a copyist. From the collection of Nathan Hone. 14 x 13½ inches.

DEL SARTO, ANDREA, ATTRIBUTED TO. 1457-1531.

19. ST. ELIZABETH RECEIVED IN GLORY BY THE VIRGIN, HOLDING THE CHILD. Drawing in pencil and white chalk, on greenish paper. Of the greatest beauty. 10¾ x 8 inches.

SALIMBENI, VENTURA. 1557-1613.

20. THE VIRGIN HOLDING THE CHILD, CROWNED BY TWO ANGELS SURROUNDED BY SMALLER ANGELS. Circular composition mounted on a square, showing ornamental design and the signature Salinbeni Ventura. A superb drawing. 8 x 7 inches.

SALVIATI, FRANCESCO. 1510-1563.

21. INTERIOR OF A GUARD ROOM, SHOWING THE WINDOW OF A PRISON TO THE LEFT AND SOLDIERS PLAYING CARDS. Circular composition on a square piece of paper, showing the signature in the lower right corner. A vigorous composition. 8¾ x 8¾ inches.

THE SAME.

22. CERES BEARING HER TORCH INTO THE KINGDOM OF PLATO. Pen and sepia. Signed, F. Salviato, in lower right corner. A vigorous and beautiful drawing. 10¾ x 6¾ inches.

MEDOLLA, ANDREA, called SCHIAVONE. 1522-1582.

23. A BATTLE SCENE. Color-wash cartoon. A powerful and fine composition. 18 x 35½ inches.

DA SESTO, CESARE, ATTRIBUTED TO.

24. THE MARTYRDOM OF ST. BARTHOLOMEW. A vigorous, interesting and beautiful pen drawing, very bold conception. 10 x 8½ inches.

ROBUSTI, JACOPO, called TINTORETTO. 1512-1594.

25. ST. JEROME. A vigorous drawing in chalk and bistre. Very powerful and characteristic. 7 x 7⅝ inches.

THE SAME.

26. A BISHOP LYING IN STATE. Highly characteristic and interesting wash drawing. A specimen of importance. Semi-circular. 9¼ x 14⅝ inches.

TITIAN, ATTRIBUTED TO.

27. HEAD OF AN OLD MAN IN RED AND BLACK CHALKS. Highly interesting and strong drawing. Undoubtedly by a master of high rank, but showing nothing of the characteristics of Titian. 9¾ x 8 inches.

UNKNOWN MASTER OF THE ROMAN SCHOOL OF THE SIXTEENTH CENTURY.

28. DESIGN FOR A BAS-RELIEF, SHOWING A GRECIAN OR ROMAN SACRIFICE. Interesting drawing. 10 x 7¾ inches.

VANNI, FRANCESCO. 1565-1609.

29. THE VIRGIN WITH CHILD IN GLORY, ADORED BY SAINTS. Highly interesting and decorative pen and wash drawing. Signed in ink, on the lower right corner, F. Vanni, with the Collector's mark of Count Rossi. 12 x 9½ inches.

THE SAME.

30. VENUS ATTIRED AFTER THE BATH. Pen and wash drawing.

THE SAME, ATTRIBUTED TO.

31. A SAINT IN PRAYER. Beautiful sanguine drawing. 10 x 8 inches.

CAGLIARI, PAOLO, called IL VERONESE. 1528-1588.

32. VICTORIA COLONNA DEPARTING IN HER BARGE FOR THE ISLAND OF TSCHIA, ON THE OCCASION OF HER MARRIAGE TO FERANTE DE AVALOS, 1509. Superb composition and characteristic drawing in pen and sepia. 8 x 18⅞ inches.

ITALIAN ARTISTS OF THE XVIITH AND XVIIITH CENTURIES

ALBANO, FRANCESCO (also called ALBANI). 1578-1660.

33. THE HOLY FAMILY. Sanguine drawing signed in pen in lower left corner, Albano. 14½ x 10¾ inches.

SAME ARTIST, ATTRIBUTED TO THE.

34. SACRIFICE TO DIANA. Large and interesting composition. Sanguine drawing. 8⅞ x 18⅞ inches.

CONCA, SEBASTIANO, PUPIL OF SOLIMENA. 1680-1764.

35. THE NATIVITY OF CHRIST. Superb pen and wash drawing. Rich composition. 9⅞ x 10⅛ inches.

DA BERETINI, PIETRO, called PIETRO DA CORTONA. 1596.-1669.

36. ST. CLAIRE DISPERSING THE BARBARIANS. Vigorous drawing in pen and wash. 7⅞ x 14⅛ inches.

THE SAME.

37. FEAST OF BACCHUS. Large composition in oval. Magnificent pen and sepia drawing. 9⅞ x 17¼ inches.

THE SAME.

38. THE MARTYRDOM OF ST. LAWRENCE. Vigorous composition in the master's characteristic style, signed in the lower right corner, P. Cortona. 13¾ x 8½ inches.

THE SAME.

39. THE ANGEL APPEARING TO HAGAER AND ISHMAEL. Signed in the lower right corner, P. Beretini. A beautiful drawing in pen and bistre. 9¾ x 7½ inches.

ZAMPIERI, DOMENICO, called IL DOMENICHINO. 1581-1641.

40. A STUDY OF TWO FIGURES IN RED CHALK ON GREENISH PAPER. Beautiful drawing. 13 x 9¼ inches.

THE SAME.

41. HEAD OF ST. JOHN. Drawing in red and black chalk of the greatest beauty. In the catalogue of the previous owner the note, "sold at Christie's, May 12, 1910." Showing a collector's mark in the lower left corner. 11¼ x 8 inches.

THE SAME.

42. STUDY OF A SLEEPING YOUTH. A chalk drawing of the first importance, with the collector's mark of Nathan Hone, 1718-1784. Another collector's mark in left corner. 6½ x 7¾ inches.

DOMENICHINO, ATTRIBUTED TO.

43. STUDY OF A NUDE FIGURE IN CLOUDS. This drawing appears to be more similar to the work of Correggio. 10¾ x 8¼ inches.

FRANCESCHINI, MARK ANTONIO. 1648-1729.

44. FIVE CUPIDS PLAYING WITH A GOAT. Superb sanguine drawing, signed in the lower right-hand corner, showing a note, on the mount that was engraved by Bartolozzi. 6⅞ x 10¾ inches.

DE FERRARI, LORENZO. 1680-1744.

45. GROUP OF SAINTS, THE VIRGIN ABOVE ON CLOUDS. IN THE CENTER ST. CHRISTOPHER SUCCUMBING UNDER THE WEIGHT OF THE CHILD JESUS, WHOM HE IS CARRYING ON HIS SHOULDER. IN THE DISTANCE ST. SEBASTIAN TO THE RIGHT, A RIVER TO THE LEFT AND TWO OTHER SAINTS. Spirited pencil drawing signed in the lower left corner in ink. 9¼ x 8 inches.

GUARDI, FRANCESCO, ATTRIBUTED TO. 1712-1793.

46. THE ARCH OF TITUS AND THE COLISEUM IN THE DISTANCE. Pen wash and sepia drawing. This seems to be more like the work of Piranesi, 1720-1778. 17¼ x 10⅝ inches.

LUTI, BENEDETTO. 1666-1724.

47. SANGUINE DRAWING OF A FEMALE FIGURE SUPPOSED TO BE A SYBIL. From the collection of J. Richardson, Jr. 7⅞ x 5 inches.

CARLO MARATTA (also called MARATTI), 1625-1713.

48. THE VIRGIN HOLDING THE CHILD, STANDING ON A CRESCENT, FACES OF ANGELS APPEARING IN THE CLOUDS. Beautiful sanguine drawing. 14⅞ x 9½ inches.

MEUS (or MEHUS), LIVIO. 1630-1691. Flemish artist who worked in Italy. Pupil of Pietro da Cortona.

49. THE EXPULSION FROM EDEN. Spirited wash drawing, signed in ink in lower right corner. 6¾ x 6½ inches.

THE SAME.

50. NEPTUNE, WITH DOLPHIN AND NEREID. Signed in ink in right corner. Monogram in lower left. 11 x 7½ inches.

THE SAME.

51. THE BISHOP OF PADUA BLESSING THE LEADERS OF THE LAST CRUSADE. Signed, Livio Meus, in lower right corner. Spirited pen drawing. 7⅛ x 8⅝ inches.

THE SAME.

52. STUDY OF THREE CAVALIERS. Pen and wash drawing. Signature in lower right corner. 7¾ x 10⅞ inches.

OLIVIERI, DOMENICO. 1679-1755.

53. THE ADORATION OF THE SHEPHERDS. Pen and wash drawing. 11⅛ x 7¼ inches.

CRESTI, DOMENICO, called IL PASSIGNANO.

54. STUDY OF THE FIGURE OF THE INFANT CHRIST. Sanguine drawing, signed in ink in lower right corner. 12⅛ x 7⅝ inches.

THE SAME.

55. THE RISEN CHRIST, SHOWING THE STIGMATA. Sanguine drawing like No. 54. Signed dal Passignano in the upper left corner. 12⅜ x 8 inches.

RENI, GUIDO. 1575-1642.

56. APOLLO DANCING WITH THE MUSES. Pencil drawing with white high lights put on. This attribution has previously been verified by a high authority. 16¾ x 27⅜ inches.

RENI, GUIDO. (Continued)

57. MATER DOLOROSA, said to be study for the painting formerly in the Borghese Palace (Ottley). (Note of the previous owner on mount.) Sanguine drawing, on the lower part, two studies of hands. 9⅛ x 7⅛ inches.

RIBERA, GIUSEPE, called IL SPAGNOLETTO. 1589-1656.

58. SPIRITED COMPOSITION SAID TO REPRESENT SOLOMON BUILDING THE TEMPLE. The writer has recently had opportunity to see a collection of drawings by Ribera, and the present one appears to him to resemble those very strongly, especially in the figures seen in the background and the left, which are very characteristic for that master. A highly interesting pen and wash drawing. 8¼ x 11¼ inches.

SOLIMENA, FRANCESCO, ATTRIBUTED TO. 1657-1747.

59. STUDY OF AN ANGEL, in black chalk on brownish paper. 11⅜ x 8 inches.

UNKNOWN MASTERS OF THE XVIITH CENTURY

60. THE TRIUMPH OF GALATHEA. Spirited pen and wash drawing. 5½ x 7⅞ inches.

61. A GROUP OF PEASANTS. TO THE RIGHT A MOTHER HOLDING HER CHILD. 10 x 8¼ inches.

62. ST. BERNARD SURROUNDED BY ANGELS KNEELING BEFORE THE MADONNA, APPEARING TO HIM IN CLOUDS. Spirited sanguine drawing of great beauty. From the collection of Richard Hudson. 12 x 8 inches.

63. ALLEGORICAL BATTLE SCENE. Pen and sepia and high lights put on. Powerful composition, probably of the late XVIth century. Formerly in the Sir Joshua Reynolds collection. 9¾ x 30⅝ inches.

DUTCH, FLEMISH, AND GERMAN DRAWINGS OF THE XVITH, XVIITH AND XVIIITH CENTURIES

BERCHEM, NICHOLAS.

64. SHEPHERDS IN A WIDE LANDSCAPE, A RIVER TO THE LEFT WITH A BARGE, IN THE CENTER A WOMAN KNEELING BY A GOAT, BEHIND A SHEPHERD WITH AN OX. Characteristic pen and wash drawing. 11 x 16¼ inches.

DUBOURG, L. F., ATTRIBUTED TO. Amsterdam, 1693-1775.

65. A ROMAN SOLDIER CARRYING AWAY A SABINE WOMAN. Large sanguine drawing. 15¼ x 12¼ inches.

DOOMER, LAMBERT, ATTRIBUTED TO. 1622/23-1700.

66. DUTCH LANDSCAPE. COTTAGE ON THE LEFT AND TREES TO THE RIGHT, DISTANT IN THE CENTER, A VILLAGE WITH WIND MILL. Spirited pen and water color drawing attributed to Hobbema by the previous owner, but more resembling the work of the artist to whom it is attributed here. 8 x 12⅝ inches.

VAN GOYEN, JAN, ATTRIBUTED TO. 1596-1666.

67. A TOWN ON ROCKS BY THE SEASHORE. IN THE FOREGROUND, FISHERMEN AND BOATS. Interesting drawing, but most unlike the other drawings by Van Goyen. Signed in the lower left, Van Goyen, 1644. 2⅞ x 7⅜ inches.

DE MOMPER, JODOCUS. 1564-1634.

68. WIDE LANDSCAPE, WITH RIVER IN THE CENTER AND HIGH MOUNTAINS TO THE RIGHT IN THE REAR. Dated October 13th, 1622, on the upper right. Superb pen and sepia drawing. Very characteristic. 8 x 13¾ inches.

REMBRANDT, HARMENSZ VAN RYN. 1608-1669.

69. A RUINED FARM. Magnificent pen and wash drawing. From the Olney Hall collection. Very much like No. 29 of the Hesseltine collection (see Muller catalogue, May, 1913). A DRAWING OF GREAT IMPORTANCE. 6½ x 9 inches.

RUBENS, PETER PAUL. 1577-1640.

70. A BATTLE SCENE. MAGNIFICENT LARGE COMPOSITION IN PEN AND SEPIA WASH. From the collection of Jonathan Richardson and Geo. Wilson. On the reverse, in an old hand, is the note, "This drawing by Rubens, was formerly in the possession of Jonathan Richardson, after whose decease it was sold, and Joshua Reynolds was very desirous of becoming a purchaser, but Mr. Joseph Read, the owner, would not then part with it. I afterwards bought it of him, know its value, and never wish to sell it." Signed, "Geo. Wilson." 23⅜ x 14¾ inches.

VAN RUYSDAEL, JACOB, ATTRIBUTED TO. 1630-1681.

71. A WATER MILL. Study said to be a study for the painting in the possession of Lord Holderness. Interesting drawing, but unlike the drawings of Ruysdael known to the cataloguer. 3⅝ x 7¼ inches.

VAN STRY, JACOB. 1756-1815. (One of the best Dutch artists of XVIIIth century.)

72. WINTER SCENE, WITH SKATERS AND SLEIGHERS ON ICE. WALLED CASTLE TO THE LEFT. Spirited pen and wash drawing. 5¼ x 7½ inches.

DE VLIEGER, SIMON. Born 1612.

73. LANDSCAPE WITH POND, SHOWING BRIDGE AND TOWER TO THE RIGHT. IN THE DISTANCE TO THE CENTER MEN IN A BOAT. Signed, S. De Vlieger. A characteristic and fine pencil drawing. From the collection of H. Hamel Leod. 6¼ x 9 inches.

WYNANTS, JOHN.

74. WIDE LANDSCAPE WITH TWO LARGE TREES IN THE CENTER, AND A SHEPHERD WITH HIS FLOCK; TO THE LEFT, ON HIGH ROCKS, A CASTLE BEYOND A RIVER; IN THE FOREGROUND A MAN IS SEATED ON THE TRUNK OF A TREE TALKING TO A WOMAN. Interesting pen and sepia drawing. From the collection of the Earl of Warwick. 10½ x 16½ inches.

THE SAME.

75. WIDE LANDSCAPE, RIVER TO THE LEFT, WITH A CATTLE FERRY; TO THE RIGHT MEN ON HORSEBACK; IN THE DISTANCE HOUSES, AND FURTHER BACK HILLS WITH CASTLE. Powerful pen and bistre drawing. From the collection of the Earl of Warwick. 11⅛ x 17¾ inches.

VAN DYCK, ANTHONY, ATTRIBUTED TO.

76. MADONNA AND CHILD. A highly interesting and very fine drawing in India ink and red chalk. The hands, draperies and ink work are very characteristic of Van Dyck, and there is every reason to believe that the attribution is correct. From the collection of Sir Peter Lely. 8¾ x 6½ inches.

VAN OSTADE, ADRIAN, ATTRIBUTED TO.

77. A QUACK DOCTOR TRYING TO SELL MEDICINE TO PEASANTS. Sanguine drawing probably done in the XVIIIth century, after Ostade. 6¾ x 6¼ inches.

MOLLER (MOELLER), ANTON. Danzig, Germany, 1560-1620.

78. VILLAGE KIRMESS. IN THE DISTANCE IS A TOWN, WITH CHURCH AND TOWERS. IN THE MIDDLE GROUND PEASANTS DANCING AND BOWLING. TO THE LEFT A GROUP SEATED AT A TABLE DRINKING. IN THE FOREGROUND A TERRIFIC FIGHT IS RAGING, WHILE QUIET OBSERVERS OVERLOOK THE SCENE FROM THE RIGHT.

MONOGRAM A. M. ON THE LOWER LEFT, TOWARDS THE CENTER. A drawing of the highest finish and greatest minuteness. Drawings by this artist are extremely rare. There is said to be one in the British Museum showing the identical landscape of this one and of which there is a pendant in the Museum at Berlin. THIS DRAWING IS PROBABLY THE MOST IMPORTANT AND FINEST OF MOELLER'S WORK. His drawings previously known to me are more crude and bold. In an antique, hand-carved frame. 6¾ x 10¼ inches.

[See Frontispiece.]

FRENCH ARTISTS

DE BOISIEU, JEAN JACQUES. 1736-1810.

79. BOY SEATED ON A GRASSY BANK UNDER A TREE. A magnificent red chalk drawing dated 1780, with the artist's monogram in the lower left corner. From the Mildmay collection. 13¼ x 9⅛ inches.

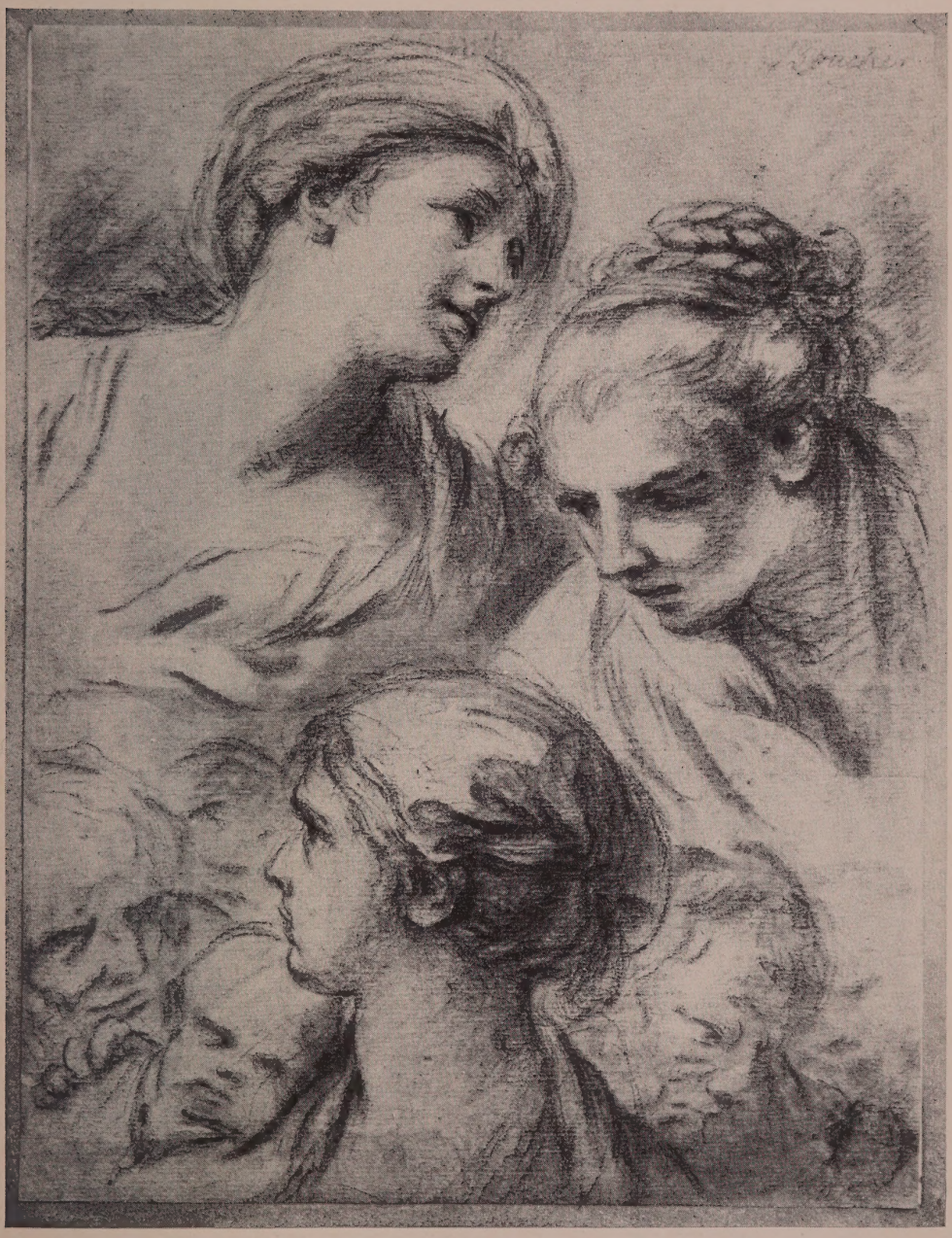
BOUCHER, FRANCOIS. 1703-1770.

80. BLACK CRAYON STUDIES OF THREE LARGE AND FOUR SMALL HEADS. Signed, Boucher, in the upper right corner. Magnificent design in the master's most characteristic manner, especially the one large head in the center below. An exquisite and highly representative specimen of Boucher's work. 12 x 9⅛ inches.

[See Reproduction.]

BOUCHER, ATTRIBUTED TO.

81. A LANDSCAPE WITH POND IN CENTER AND HOUSES IN THE REAR AND ON THE LEFT. IN THE MIDDLE A WELL AND IN THE FOREGROUND A GARDENER WITH A WHEELBARROW, AND TWO WOMEN SEATED IN CENTER ON THE BANK OF POND. PLANTS AND SHRUBBERY TO THE RIGHT. Interesting French XVIIIth century drawing, and probably by Boucher. 8⅛ x 12⅝ inches.



BOUCHER.
Black Crayon Study.
Number Eighty.

CHARDIN, JEAN BAPTISTE SIMEON, ATTRIBUTED TO. 1699-1779.

82. A PEASANT SEATED ON A STONE WITH A BASKET BEFORE HIM. French sanguine drawing, and most likely done by Chardin, whose work it most strongly resembles. 8⅝ x 6 inches.

COYPEL, NICOLAS. 1692-1734.

83. ARIADNE AND DIONYSUS. Sepia and wash drawing. Of the greatest beauty. 10 x 14¼ inches.

DROUAIS, JEAN GERMAIN, ATTRIBUTED TO. 1763-1788.

84. HEAD OF A YOUNG GIRL. Sanguine study. 8⅞ x 6⅝ inches.

HUET, JEAN BAPTISTE. 1745-1811.

85. LANDSCAPE WITH ROCKS AND BRIDGE IN THE DISTANCE, TWO WANDERERS IN THE FOREGROUND. Black and white crayon on greenish paper. Characteristic French XVIIIth century drawing of great beauty. 6¼ x 9⅝ inches.

LANCRET, NICHOLAS. 1690-1743.

86. FEMALE STUDY. Interesting sanguine drawing. The attribution verified by competent authority. 7¼ x 4¾ inches.

LANCRET, ATTRIBUTED TO.

87. FISHERMAN WITH NET, IN THE FOREGROUND A BOAT. Interesting and spirited sanguine drawing from the W. Walker collection. 7½ x 12¼ inches.

PILLEMENT, JEAN.

88. A BUNCH OF ROSES AND OTHER FLOWERS. Crayon drawing, signed Jean Pillement. 10¾ x 13 inches.

POUSSIN, NICOLAS. 1593-1665.

89. THE BRAZEN SERPENT. Highly interesting pen and sepia drawing. 5⅝ x 8⅝ inches.

LE PRINCE, JEAN BATTISTE, ATTRIBUTED TO. 1733-1781.

90. THE FOUR SEASONS, SPRING, SUMMER, AUTUMN, AND WINTER. Highly interesting and characteristic French XVIIIth century crayon drawings. A set of four. Each 9 x 12¼ inches.

PRUDHON, PIERRE PAUL. 1758-1823.

91. ACADEMIC PEN STUDY OF NUDE MAN SEATED ON A STONE. 14⅛ x 9¾ inches.

THE SAME.

92. ACADEMIC PEN STUDY OF NUDE MAN LEANING WITH HIS RIGHT HAND ON A STONE WHICH SHOWS A CLASSICAL RELIEF CARVING. Two highly interesting drawings. 14 x 9¾ inches.

LE SUEUR, EUSTACHE. 1617-1655.

93. THE ARCADIAN SHEPHERDS. Highly interesting pen drawing in brown ink. The attribution of the previous owner is here attached, but to me it appears to be the work of an artist of higher rank of the end of the XVIIth century. A magnificent drawing. 11¼ x 13⅜ inches.

WATTEAU, JEAN ANTOINE, ATTRIBUTED TO. 1684-1721.

94. A YOUNG GIRL STANDING BY A FOUNTAIN. IN THE REAR A CASTLE. Most probably the work of one of the pupils of Watteau, showing spirited and interesting line work, but doubtful whether by Watteau himself. 10¼ x 6⅞ inches.

UNKNOWN FRENCH ARTISTS

95. CLASSICAL SUBJECT IN THE STYLE OF FRANCOIS VERDIER. Interesting French drawing of the XVIIth century. 6⅝ x 8⅞ inches.

96. TWO MARTYRS TIED TO A STAKE. Sanguine drawing of the XVIIth century. 7⅛ x 4½ inches.

97. FRONTISPIECE TO A FRENCH EDITION OF VIRGIL. Interesting French pen and sepia drawing of the late XVIIth century. 6½ x 4½ inches.

98. STUDY OF THREE HEADS ON ONE SHEET. On the reverse, studies of figures. One of the three drawn in crayon, very much in the style of Boucher, while the two sanguine heads look more like Italian XVIIth century work (Guercino). This highly interesting drawing was attributed by its previous owner to Grenze, for which attribution, however, there seems little foundation. A sheet of sketches of the greatest beauty. 9 x 7¾ inches.

ENGLISH ARTISTS OF THE XVIIITH AND EARLY XIXTH CENTURIES

CONSTABLE, JOHN R. A. 1776-1837.

99. WILLOWS BY A BROOK. IN THE DISTANCE A WIND MILL. Charcoal drawing with white high lights. From the collection of Col. Constable. 8⅛ x 10½ inches.

FUSELI, HENRY. Swiss painter working in England. 1738-1825.

100. WATER COLOR PORTRAIT PAINTING OF SIR RICHARD WESTMACOTT, 1775-1856, THE SCULPTOR WITH THE BUST OF C. S. FOX STANDING BEFORE HIM. Very clever water color design. The lower right corner of this well-executed drawing is not finished. 9 x 7¼ inches.

THE SAME.

101. PENCIL DRAWING OF THE BUST OF THE EARL OF CHATHAM. Unframed. 7⅛ x 5¼ inches.

GAINSBOROUGH, THOMAS. 1727-1788.

102. TWO DRAWINGS ON ONE SHEET IN FRONT, RIDER WITH TWO HORSES AND DOG IN A STORM, AND ON THE REVERSE, SHEEP IN OPEN LANDSCAPE, COTTAGES TO THE RIGHT AND CENTER, AND LARGE TREE TO THE LEFT. Highly spirited drawings in black and white chalk on gray paper. The one in front signed T. Gainsborough and the one on the reverse T. G., and date 1747. Drawings of the first importance. Front—9 x 10⅜ inches. Reverse—9¼ x 8¾ inches.

[See Reproduction.]

THE SAME.

103. WIDE MOUNTAINS LANDSCAPE, WITH FLOCK OF SHEEP AND SHEPHERDS TO THE LEFT, SAID TO REPRESENT HAMPTON ROCKS, BATH. 11 x 14½ inches.

LAWRENCE, SIR THOMAS. 1769-1830.

104. SIX STUDIES OF FEMALE HEADS ON ONE SHEET IN WHITE, RED, AND BLACK CRAYONS, SIGNED: "SAM DRAPER'S GYPSY FAMILY." Exquisite and highly characteristic sketches of the greatest beauty. 9⅜ x 12¼ inches.

THE SAME.

105. PORTRAIT OF MISS SARAH SIDDONS, DAUGHTER OF THE FAMOUS ACTRESS. A superb portrait in black and red crayons. Oval.

MORLAND, GEORGE. 1763-1804.

106. PENCIL DESIGN OF MAN WALKING IN THE WATER TO HIS KNEES, GATHERING DRIFT WOOD. Highly spirited and most characteristic pen drawing. Signed G. Md. A design of great beauty. 8⅜ x 6¾ inches.

GAINSBOROUGH.
Rider with Two Horses.

NORTHCOTE, JAMES. 1746-1831.

107. WATER COLOR OF THE BUST OF PRINCE HOARE, after the sculpture by Bonomi. Prince Hoare was editor of Northcote's Essays, and this drawing was made for the frontispiece of that publication. 9 x 7¼ inches.

ROWLANDSON, THOMAS. 1756-1827.

108. DESIGN FOR "JACK AFLOAT" (engraved). Sailors in the hold of a ship jesting with a woman. Signed and dated Rowlandson, 1785, in the lower left corner. 9⅛ x 13 inches.

REYNOLDS, SIR JOSHUA. 1723-1792.

109. SIX CHARCOAL STUDIES ON ONE SHEET, after the groups in the Sistine Chapel by Michel Angelo. From the collection of Geo. Smith, Esq., F. S. A. 17¼ x 11⅜ inches. Highly interesting drawing.

FOSTER, W.

110. TWO PENCIL WASH AND WATER COLOR DRAWINGS SAID TO BE PORTRAITS OF J. H. CLARK, OF LINCOLN, AND HIS WIFE. Signed and dated W. Foster, 1812. Both 6 x 4¾ inches.

DRAWINGS OF THE XIXTH CENTURY

AUMONIER, J.

111. NEAR RYE, SUSSEX. India ink drawing. Study for the picture in Tate Gallery, which was purchased by the Chantry Bequest. 7 x 12½ inches.

BARGUE, CHARLES. Died in Paris, 1883. Pupil of J. L. Gerome.

112. PENCIL SKETCH OF AN ARAB, showing the stamp "Vente Bargue, 1883," in the lower right corner. In a solid bronze frame. 10 x 5¾ inches.

BARGUE, CHARLES. (Continued)

113. STUDY OF A WOMAN IN ORIENTAL GARB, apparently the pendant to the previous item, showing same stamp and quality. 11¼ x 7⅛ inches.

THE SAME.

114. A CUIRASSIER ON HORSEBACK, GALLOPING OVER A BATTLEFIELD. Same stamp as on the two previous items in lower right corner.

BOUVIN, J. 1817-1888.

115. A MARKET GIRL. Highly interesting and clever sketch in water color. Signed J. Bouvin, '47, in lower right corner. 8 x 5¼ inches.

BORGOS (?) (Perhaps Antonio de Burgos). Modern Spanish landscape painter.

116. STUDY OF ROCKS IN PASTEL. From the Alexander Young collection. 11 x 16½ inches.

CHIFFLART, FRANÇOIS. 1825-1901.

117. A GROUP OF SOLDIERS ARRIVING ON THE BANKS OF A RIVER. Superb water color painting of masterly finish. 6 x 12⅞ inches.

COROT, JEAN BAPTISTE CAMILLE. 1796-1875.

118. WOMAN AND CHILD WALKING ON A ROAD TOWARDS A VILLAGE. Magnificent drawing in black and white charcoal and wash. Signed Corot on lower border towards the left. An example of the first importance. From the J. Staats Forbes collection. 10 x 17¾ inches.

FRÈRE, EDOUARD.

119. THE SEE-SAW. Charming chalk and water color drawing. Dated 1869. 8½ x 11¾ inches.

FRÈRE, EDOUARD. (Continued)

120. WOMAN DRIVING A NAIL IN THE WALL TO ATTACH A CRUCIFIX, WHICH IS BEING HELD BY A SMALL GIRL. Water color painting. 14¼ x 10⅜ inches.

THE SAME.

121. WOMEN IN PRAYER BEFORE CRUCIFIX. Large chalk and water color design. Very decorative and of high draftsmanship. Signed and dated, 1879. The above three items are from the Hargrave sale, and were previously in the Nettlefold collection. 23 x 15¾ inches.

GILBERT, SIR JOHN.

122. THE ALARM. Water color painting. 9⅝ x 13½ inches.

THE SAME.

123. THE MENDICANTS. Water color painting. 12¼ x 9⅛ inches.

THE SAME.

124. THE CAVALIER. Water color painting. 12¼ x 8 inches.

THE SAME.

125. AFTER WAR—PEACE. Water color painting. 12⅝ x 10 inches.

ISRAELS, JOSEPH.

126. CHARCOAL STUDY OF A WOMAN. Signed in ink, Joseph Israels, in lower right-hand corner. Interesting study. 24½ x 11⅝ inches.

JACQUE, CHARLES. Paris, 1813.

127. NORMANDY SHEEP. Superb charcoal drawing of the greatest beauty. Signed, Charles Jacque, in lower right-hand corner. 7¾ x 13¼ inches.

JACQUE, CHARLES. (Continued)

128. FARM YARD SCENE, WITH ROOSTER AND HENS, in various colored chalk. Signed, Charles Jacque, in lower left corner. The above and the preceding are both beautiful drawings from the J. Staats Forbes collection. 8¾ x 13¼ inches.

[See Reproduction.]

LANDSEER, SIR EDWIN.

129. STUDY OF LIONS. Exquisite pencil and water color drawing. Signed, Sir E. Landseer, in lower right corner. 4¼ x 7⅛ inches.

THE SAME.

130. ORIGINAL SKETCH FOR JACK IN OFFICE. Highly interesting drawing in pen and pencil. 5⅝ x 7¼ inches.

THE SAME.

131. STUDY FOR THE PAINTING OF LORD RUSSELL ON A PONY, ACCOMPANIED BY A SERVANT IN SCOTCH GARB. Bold brush sketch in sepia. 18⅜ x 23½ inches.

LEECH, JOHN.

132. WATER COLOR SKETCH OF A JOCKEY FACING A HORSE WHICH IS JUST BEING BROUGHT OUT OF THE STABLE BY A GROOM. Signed, J. Leech, in lower corner. Clever water color sketch. 5⅜ x 4¾ inches.

THE SAME.

133. THE START OF A HORSE RACE. Water color sketch, signed in ink in lower left corner. 6¾ x 9¾ inches.

LEIGHTON, SIR FREDERICK. President of the Royal Academy.

134. PORTRAIT STUDY OF HELEN FITZMAURICE. Exquisitely finished pencil drawing, with soft delicate coloring added. A portrait drawing of great beauty. 8½ x 6 inches.

JACQUE.
Farm Yard Scene.
Number One Hundred and Twenty-eight.

LEIGHTON, SIR FREDERICK. (Continued)

135. ARTS OF PEACE. The above and the following are Lord Leighton's studies for the mural paintings in the Victoria and Albert Museum, South Kensington. These two semi-circular designs were exhibited in 1909 at the Corporation Galleries, City of Bradford, and are from the collection of J. M. Swann. Magnificent cartoons of first importance. Both 15 x 34¼ inches.

THE SAME.

136. ARTS OF WAR.

MANET, EDOUARD.

137. A SPANISH DANCER. Drawing, en trois crayons. Signed Manet at the feet of the dancing girl and "Barcelona (Paola)" at the lower right corner. A magnificent piece of great importance. 16¾ x 12¾ inches.

MAUVE, ANTOINE.

138. TWO DRAWINGS ON ONE SHEET, ON THE FRONT, A SHEPHERD AND HIS FLOCK. ON THE REVERSE, TWO PLOUGHMEN. Black charcoal on bluish-gray paper. Both signed in the lower right corner, "à Feher," A. Mauve. 10½ x 15¼ inches.

THE SAME.

139. A HERD OF COWS WITH CALVES. Black charcoal drawing on gray paper. 7 x 11½ inches.

THE SAME.

140. CATTLE IN WIDE LANDSCAPE, BLACK AND WHITE CHALKS. Signed, A. M. 13¾ x 11¾ inches.

THE SAME.

141. HERD OF COWS DRINKING IN A POOL. In red, black and white chalks; of high artistic quality and very characteristic. Signed with a monogram in lower left corner. 6⅞ x 11½ inches.

MESDAG, H. W.

142. FISHING BOATS RETURNING. Pastel study from the collection of Sir J. C. Day, 1909. 16⅜ x 12 inches.

MILLET, AIMÉ.

143. APOLLO WITH TWO MUSES. Design for the center group on the top of the Paris Opera House. A very interesting and spirited pen drawing. Signed, Aimé Millet, in lower right corner. 9⅜ x 6⅞ inches.

MILLET, JEAN BAPTISTE.

144. PENCIL DRAWING WITH CANAL AND POPLAR TREES. 7⅞ x 6 inches.

MILLET, JEAN FRANÇOIS.

145. MEN USING THRASHING FLAIL. Four beautiful charcoal sketches on one sheet in the artist's most characteristic manner. Drawing of the first importance. From the J. Staats Forbes collection. 9¾ x 8¼ inches.

[See Reproduction.]

THE SAME.

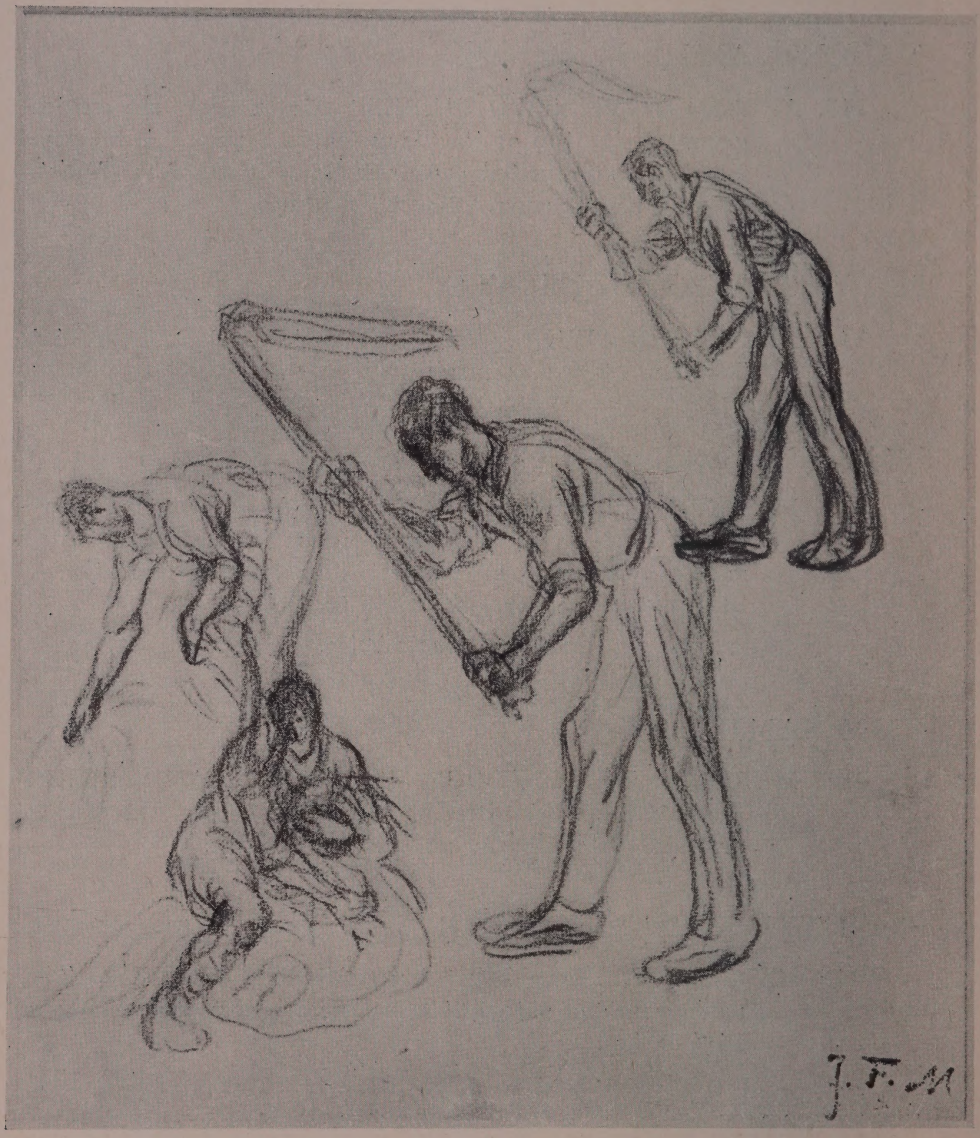
146. MEADOW WITH FLOCK OF SHEEP AND SHEPHERDESS, IN A FOREST. Pen and sepia. Interesting drawing. 6¼ x 10 inches.

ROSETTI, DANTE GABRIEL.

147. FEMALE HEAD IN RED AND BROWN CHALKS. The monogram and date, 1863, in lower right corner. 19⅝ x 14¼ inches.

THE SAME.

148. STUDY OF THE HEAD OF DANTE, FOR THE PAINTING: "DANTE'S DREAM." Highly characteristic drawing in black and red chalk. 22 x 17 inches.



MILLET.
Men Using Thrashing Flail.
Number One Hundred and Forty-five.

ROUSSEAU, THEODORE.

149. WOODED LANDSCAPE, WITH A RIVER TO THE LEFT. Drawing in black pencil and white crayon on brown paper. From the collection of Alex. Young. 6¼ x 10½ inches.

SCOTT (?).

150. ST. CUTHBERT AND THE BLUE BIRD. Water color painting. 12⅛ x 9 inches.

STANSFIELD, CLARKSON.

151. FORT ROUGE, CALAIS. Spirited water color painting. 10 x 14½ inches.

THE SAME.

152. THE HARBOUR. A beautiful marine piece in water color. 9¾ x 13¾ inches.

THE SAME.

153. THE CATHEDRAL AT ANGERS. Magnificent pencil drawing. 13¾ x 10⅜ inches.

THE SAME.

154. PRIVILEGIERTES WEIN UND KAFFEEHAUS, WUERZBURG, IN THE REAR THE CHURCH OF NOTRE DAME. Highly finished pencil drawing. 10¾ x 11⅛ inches.

SWAN, J. M.

155. "A STUDY OF THE SILENT NORTH." HEAD OF A POLAR BEAR APPEARING ABOVE THE WATER. Clever study in black and white chalk. Signed in lower left corner. 11¾ x 9⅛ inches.

THE SAME.

156. STUDY OF A LEOPARD IN COLORED CHALKS ON BLUE PAPER. Spirited drawing, signed in lower right. 5 x 8¼ inches.

UNKNOWN ARTIST.

157. LANDSCAPE, WITH PEASANTS WALKING ON A ROAD TOWARDS A VILLAGE, HIGH HILLS IN THE DISTANCE. Pastel painting of high artistic qualities. 10⅝ x 15⅝ inches.

THOMPSON, GEO.

158. NUDE BOY, SEATED. Exquisite silver point drawing. 6 x 5¼ inches.

VERBOECKHOVEN, EUGENE. (Famous Dutch animal painter.)

159. SHEPHERDESS WITH COWS AND SHEEP. Superb drawing in black and white chalks on brown paper. Signed in lower left corner and dated 1876. 9⅜ x 14¼ inches.

THE SAME.

160. A SHEEP WITH A LAMB. Beautiful drawing in black and white chalk on brown paper. Signed in ink and dated '76. 5⅛ x 6¼ inches.

THE SAME.

161. A COW AND TWO SHEEP STANDING IN A BROOK BY A WILLOW TREE. Chalk drawing like the two previous ones. Signed in lower right corner and dated 1876. 14¼ x 10¼ inches.

WINTERHALTER, FR. XAVIER.

162. PORTRAIT OF THE PRINCESSE LOUBECKI. Pencil drawing on gray paper. Signed, Winterhalter, in lower left corner. 11¼ x 9 inches.

ZAMACOIS. (Spanish artist.)

163. A BRAVO. Clever water color painting. Signed on the lower right. 10¼ x 7 inches.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER

Second Session, Numbers 164 to 232 Inclusive

THURSDAY EVENING, MARCH 26th, AT 8.30 O'CLOCK

FRAMED ENGLISH MEZZOTINTS (MANY OF WHICH HAVE AMPLE MARGINS)

BARNARD, W., after L. F. Abbott (1797).

164. THE PORTRAIT OF ALEXANDER DAVISON, ESQ. Scratched letter proof. A magnificent impression.

THE SAME, after S. Drummond.

165. PORTRAIT OF SIR JER. FITZPATRICK, M. D. INSPECTOR GENERAL OF HEALTH TO HIS MAJESTY'S LAND FORCES. A beautiful, strong impression. In perfect condition.

COUSINS, SAMUEL, after Sir Joshua Reynolds.

166. THE DUCHESS OF RUTLAND. Full length portrait with wide margins. Perfect impression of the state published by Agnew. 1878. (Spotted.)

GAINSBOROUGH, DUPONT, after Thomas Gainsborough.

167. THE ELDEST PRINCESS. Triple full length portraits. Good impression.

GREEN, VALENTINE, after Thomas Gainsborough.

168. PORTRAIT OF JOHN THORNTON, ESQ. Portrait in full size, seated in a chair, with outlook upon an open landscape. Good impression.

GROZER, J., after Romney.

169. PORTRAIT OF ABRAHAM NEWLAND, ESQ., GOVERNOR OF THE BANK OF ENGLAND. Three-quarter length. Open letter proof in fine impression.

McARDELL, JAMES, after Reynolds.

170. LADY FORTESCUE. Brilliant impression. Perfect condition.

MAILE, G., after Rubens.

171. HEAD OF A GIRL IN STRAW HAT. Superbly printed in colors. An impression of great beauty and in fine condition.

MORLAND, GEORGE. Engraved by G. Keating.

172. TREPANNING A RECRUIT. The first plate of the set of four. 1791. Numbers 172-184 form an unusual collection of original mezzotints after George Morland. They are mainly rich impressions.

THE SAME.

173. RECRUIT DESERTED. The second plate of the same set.

THE SAME.

174. DESERTER TAKING LEAVE OF HIS WIFE. The third plate of the set. 1791.

THE SAME.

175. DESERTER PARDONED. The last plate of the set. The four comprise a famous and beautiful series.

MORLAND, GEORGE. Engraved by William Ward.

176. OUTSIDE OF THE COTTAGE DOOR. Beautiful impression, the title cut off.

THE SAME.

177. PLAYING AT SOLDIERS. Without margins.

MORLAND, GEORGE. (Continued)

178. BLIND MAN'S BUFF. Without margins.

THE SAME.

179. JUVENILE NAVIGATORS. Without margins.

THE SAME.

180. CHILDREN WITH A DONKEY AND MAN CUTTING BRANCHES OF A TREE. Without margins.

THE SAME.

181. THE EFFECTS OF EXTRAVAGANCE AND IDLENESS. 1794. Open letter proof. Full margins.

THE SAME.

182. THE FRUITS OF EARLY INDUSTRY AND ECONOMY. 1794. Companion to the above. The regular state with the verses. Full margins.

THE SAME.

183. THE STORM. Without margins.

THE SAME.

184. THE COUNTRY STABLE. 1792. With margins.

REYNOLDS, S. W., after T. Phillips.

185. THE PORTRAIT OF THE EARL OF EGREMONT. Open letter proof, with full margins. A superb impression.

THE SAME, after J. Lonsdale.

186. THE PORTRAIT OF GEORGE WEBB HALL. Proof before all letters, title and signature marked in pencil. An impression of the greatest beauty and brilliancy. With margins.

SMITH, JOHN, after Sir G. Kneller.

187. THE PORTRAIT OF THE RIGHT HONORABLE LADY ELIZABETH CROMWELL. Full length. Good impression.

SAY, WILLIAM, after Sir Joshua Reynolds.

188. THE CONNOISSEURS, A PORTRAIT GROUP OF: Sir W. W. Wynn, Sir I. Taylor, Mr. Payne Galway, Sir Wm. Hamilton, Mr. Richard Thompson, Mr. Stanhope and Mr. Smith, of Heath. Superb impression.

SMITH, JOHN RAPHAEL, after J. Hoppner.

189. THE PORTRAIT OF THE DUKE OF BEDFORD. Full length. 1799. With margins.

THE SAME, after Sir Joshua Reynolds.

190. BACCHUS (MASTER HERBERT). Scratched letter proof. Very fine.

SPILLSBURY, J., after Sir Joshua Reynolds.

191. PORTRAIT OF THE RIGHT HON. FREDERICK HOWARD, EARL OF CARLISLE. Full length, in a landscape, with a dog. 1763. Good impression.

THE SAME.

192. THE RIGHT HONORABLE LADY MARY LESLIE KNEELING WITH FLOWERS AND LAMBS. 1766. Fair impression.

TURNER, C., after Sir Thomas Lawrence.

193. PORTRAIT OF THE RIGHT HON'BLE JOHN LORD ROLLE. Scratched letter proof. Superb impression, showing the plate margin.

TURNER, C., after James Lonsdale.

194. PORTRAIT OF EDMOND YATES. Full figure, seated, with prospect upon an open landscape. 1826. Open letter proof. Magnificent impression, with margin.

TURNER, S., after John Raphael Smith.

195. THE HON. CHARLES JAMES FOX. Full length, seated in a chair, his bust, showing the name to the left behind. Superb impression. Lower margin repaired.

WATSON, JAMES, after W. Hamilton.

196. ANN, COUNTESS OF CORK. Oval portrait. Good impression.

COLOR PRINTS, STIPPLE AND LINE ENGRAVINGS

BARNEY, JOS., after W. Hamilton.

197. THE PILGRIM. Stipple engraving. Beautifully printed in colors.

BARTOLOZZI, FRANCESCO, after G. B. Cipriani.

198. CUPIDS AT PLAY. Circular stipple engravings. Printed in brown.

THE SAME, drawn and engraved by him.

199. A MUSE. Stipple engraving in colors.

THE SAME.

200. HER GRACE, THE DUCHESS OF DEVONSHIRE, after the original drawing by Downman for the scenery at Richmond House Theater. Stipple engraving in brown. No margin.

BATE, M. N., after Adam Buck.

201. A MOTHER AND CHILD, underneath the verses: "Mamma, don't make me beg in vain; pray read the pretty book again." Stipple engraving. Exquisitely printed in colors. Fine impression, with margin.

LADY AND CHILDREN IN A LANDSCAPE, after Bunbury.

202. COLORED STIPPLE ENGRAVING. Somewhat damaged at lower right.

CONDÉ, JOHN, after R. Cosway.

203. MRS. FITZHERBERT. Famous stipple engraving, with margin. 1792.

GAUGAIN, T., after Barker.

204. THE MARKET GIRL. Stipple engraving, printed in black.

JEFFRYES, JOHN.

205. THE BURIAL OF GENERAL FRASER. Stipple engraving, printed in dark brown.

JONES, JOHN, after W. R. Bigg.

206. DULCE DOMUM, OR THE RETURN FROM SCHOOL. Mezzotint. Fine impression of this famous plate.

THE SAME.

207. BLACK MONDAY, OR THE DEPARTURE FOR SCHOOL, pendant of the above. Worn impression. 1790.

DE LAUNEY, N., after N. Lavreince.

208. QU'EN DIT L'ABBE. LE BILLET DOUX. A famous pair of engravings of the French: "Genre gallant." Fair impressions.

SMITH, JOHN RAPHAEL, after Morland.

209. [THE PROGRESS OF LAETITIA.] A pair of stipple engravings, printed in brown. Margins cut away. Complete set is in six plates.

THE SAME.

210. FISHERMEN. Stipple engraving, printed in black, with margins.

TOMKINS, P. W., after M. Brown.

211. LOUIS XVI. WITH HIS FAMILY IN THE TEMPLE AT PARIS. Stipple engraving, printed in black, published 1795 (somewhat stained).

WATSON, CAROLINE, after Samuel Shelly.

212. MOTHER WITH TWO CHILDREN. Stipple engraving in oval proof before letters showing the full plate margin.

MODERN PRINTS

APPLETON, THOMAS G., after Romney.

213. LARGE MEZZOTINT PORTRAIT OF LADY HAMILTON. Signed proof before letters.

BAROYA, R.

214. FOUR FRAMED ETCHINGS, all signed artist's proofs.

CORMACK, M., after Sir Peter Lely.

215. GIRL'S HEAD. Mezzotint. Beautifully printed in colors. Signed artist's proof.

GUIETTE, F.

216. MOONLIGHT LANDSCAPE. Etching. Signed proof.

GULLAND, E.

217. MEZZOTINT PORTRAIT OF A YOUNG WOMAN, after an XVIIIth century painting. Signed proof.

HADEN, SIR F. SEYMOUR.

218. "THE LARK AT HEAVEN'S GATE SINGS." Etching.

HENDERSON, WILL.

219. INNOCENCE. Modern mezzotint. Printed in colors. Signed artist's proof.

THE SAME.

220. COUNTESS POULET. Large mezzotint portrait, full length. Signed artist's proof, with wide margin.

HESTER, E. M.

221. BOY'S HEAD, after Greuze. Modern mezzotint. Printed in colors. Signed proof.

HEWLETT, ARTHUR.

222. GIRL'S HEAD. Mezzotint. Signed proof with wide margins.

HIRST, NORMAN, after Raeburn.

223. PORTRAIT OF MRS. IRVIN BOSWELL. Signed proof, with wide margins.

LILY, EUGENE.

224. YOUNG WOMAN, IN THREE-QUARTER LENGTH, STANDING IN A LANDSCAPE. Modern copy of an XVIIIth century stipple engraving. Beautifully printed in colors. Signed proof.

LEGROS, ALPHONSE.

225. THE BANKS OF THE SOMME, NEAR AMIENS. Etching, with wide margins.

MACBETH, ROBERT, after the painting by Sir Edward Burne-Jones.

226. LE CHANT D'AMOUR. Etching. Signed proof. Note in pencil on the upper margins: "Nr. 3 last proof, Aug. 2."

MILLER, JOHN D.

227. MEZZOTINT HEAD OF A YOUNG GIRL, after Greuze. Signed proof on India paper, with wide margin.

NICOLL, FRED.

228. HEAD OF A GIRL, after Greuze. Mezzotint. Printed in colors. Signed proof.

NORMAN, H.

229. HEAD OF A WOMAN. Mezzotint. Beautifully printed in colors. Signed proof on India paper.

STAMP, ERNEST, after Sir Joshua Reynolds.

230. LADY BETTY DELME AND CHILDREN (after the painting in the J. P. Morgan collection). Large modern mezzotint, printed in colors. Signed proof on India paper.

UNKNOWN ENGRAVER.

231. MEZZOTINT PORTRAIT OF A LADY, probably after a painting by Hoppner or Gainsborough. Beautiful proof, with wide margins.

WHISTLER, J. McNEIL.

232. LES BONNES DU LUXEMBOURG, W. 48 NURSEMAIDS IN THE LUXEMBOURG GARDENS. Lithograph.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.

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